

75th
anniversary

NORTH CAROLINA
SYMPHONY
STORIES



06-07

EDUCATION CONCERT PROGRAM

Franz Schubert

Peter Ilyich Tchaikovsky

Emmanuel Chabrier

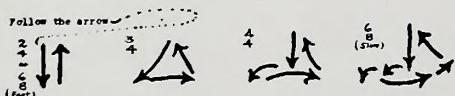
Jennifer Higdon

"Cripple Creek"

"The Star Spangled Banner"

songs

Learn To Be A Conductor
(from an early student book)



NORTH CAROLINA SYMPHONY

Grant Llewellyn, Music Director
William Henry Curry, Resident Conductor
Joan Landry, Assistant Conductor



LAMAR STE
NORTH C

In the late 1920s,
a young musician returned to
his native North Carolina with a
desire to share the wonders of
music throughout his home
state. That young man was
flutist, composer, and
conductor Lamar Stringfield.

1st

NORTH CAROLINA SYMPHONY
concert: 1932

STUDENT BOOKS THROUGH THE YEARS:



STRINGFIELD & THE BIRTH OF THE CAROLINA SYMPHONY

Stringfield was born on October 10, 1897 just a few miles east of Raleigh in Wendell. After attending college at Mars Hill and Wake Forest, Stringfield served his country as part of the North Carolina Infantry. Stringfield decided to pursue his love of music and traveled to New York to attend the Institute of Musical Art where he studied flute as well as composition.

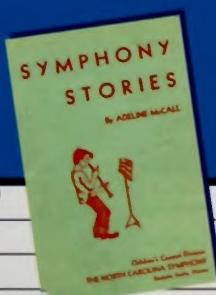
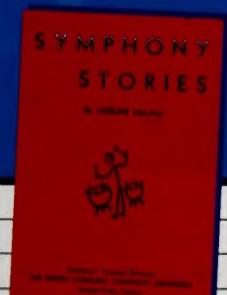
After receiving his diploma in 1924, Stringfield was invited to conduct orchestras in several American cities. However, he longed to return to his home state to encourage the growth of an orchestra North Carolina could call its own. In 1927, Stringfield organized and conducted a successful demonstration concert in Asheville. Convinced North Carolina needed and deserved a permanent symphony orchestra, he traveled to Raleigh to secure funds. But Stringfield was met with resistance as money was tight before the approaching Great Depression.

Stringfield moved to Chapel Hill in 1930 and founded the Institute of Folk Music. Even if he could not form an orchestra, he would continue to promote folk music, musical

composition, and organize performances with the best musicians he could find. These musicians performed together frequently and soon developed an enthusiasm for a statewide symphony orchestra. Stringfield's determination paid off as the group gave its first official concert as the North Carolina Symphony on May 14, 1932.

After conducting the symphony for several years, Stringfield was appointed as regional director of the Work Progress Administration's Federal Music Project. Throughout the remainder of his life he continued conducting and supporting the growth of music throughout the state. He died on January 14, 1959.

Throughout his life, Stringfield researched folk melodies and often included them in part of his own works. He considered the lovely mountain songs of the people of North Carolina to be the finest kind of melodies to use in his larger works for symphony orchestra. It was because he heard the folk song "Cripple Creek" near Asheville one summer that he was inspired to write a Suite for Orchestra entitled *From the Southern Mountains*.



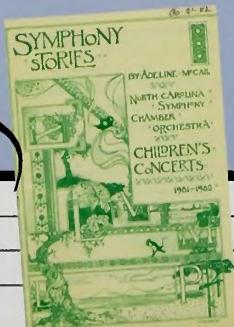


FRANZ'S

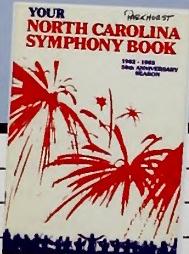
Franz Schubert (SHOO-bert) was considered a musical genius. He was born in Vienna, Austria, the center of the music world in the Classical Period. Like Mozart, he composed volumes of beautiful melodies. His father was a school master who thought that Franz should follow in his footsteps.



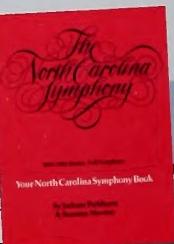
He sometimes wrote
as many as **8 songs** in a single day.



1982



1983



1984

198

(1797-1828)

SCHUBERT

Papa Schubert was a practical man who believed that it was much better to make a small salary as a teacher than to starve as a musician. Papa played the cello and gave Franz lessons on the violin and piano, but he still thought that Franz should be a teacher. To please his father, Franz tried teaching for a while, but he was unable to be disciplined and consequently was not a very good teacher. His father finally agreed that Franz would be happier composing than teaching.

Schubert was so talented that one of his teachers said, "I can't teach him anything else. He's learned it all from God himself!" While he was not a virtuoso pianist like Mozart or Beethoven, he loved evenings of playing piano for his friends. These evenings became known as "Schubertiad."

Schubert was born to create, to compose beautiful music, and that he did. He wrote several symphonies, but he was best at writing small piano pieces called impromptus, Moments Musicaux, or serenades. Schubert is especially

known for his songs, called Lieder (LEE-der) in German. He wrote very quickly, sometimes as many as eight songs in a single day, and over 600 songs in the thirty-one years of his brief life. He also wrote many compositions for string quartets, quintets and trios.

Schubert left the mark of his genius on almost every type of music. One would think that his skills were perfectly suited for composing opera, but this is the one musical genre in which he was unsuccessful. In your concert, you will hear the overture to *Die Zauberharfe* (The Magic Harp.) When it was published, it was called the overture to *Rosamunde*; another play for which Schubert had composed the music. Although neither of the theater productions were successful; the overture represents one of Schubert's finest instrumental works. One can almost see the characters of the play come to life as you hear the themes developed. Expression of tension, lightheartedness, and energy is achieved through changes in tempo and dynamics.



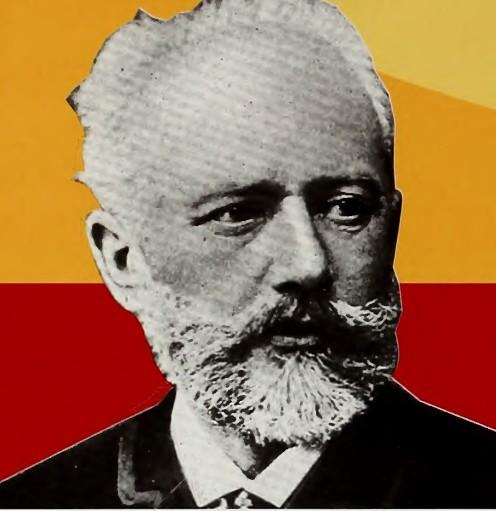
1989

1990



1991





PETER ILYICH TCHAIKOVSKY

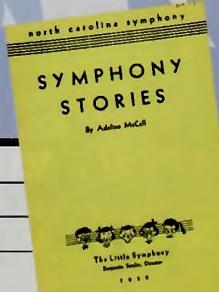
Peter Ilyich Tchaikovsky (Chai-COFF-ski) was born on May 7, 1840, in Kamsko-Votkinsk, Russia. His father, Ilya Tchaikovsky and mother Aleksandra d'Assier had six children: the eldest son, Nicholas, a younger sister Alexandra (whom he called Sasha), and three younger brothers, Ippolit, and twins, Anatoly and Modest.



1955



1957



1959

(1840-1893)

TCHAIKOVSKY

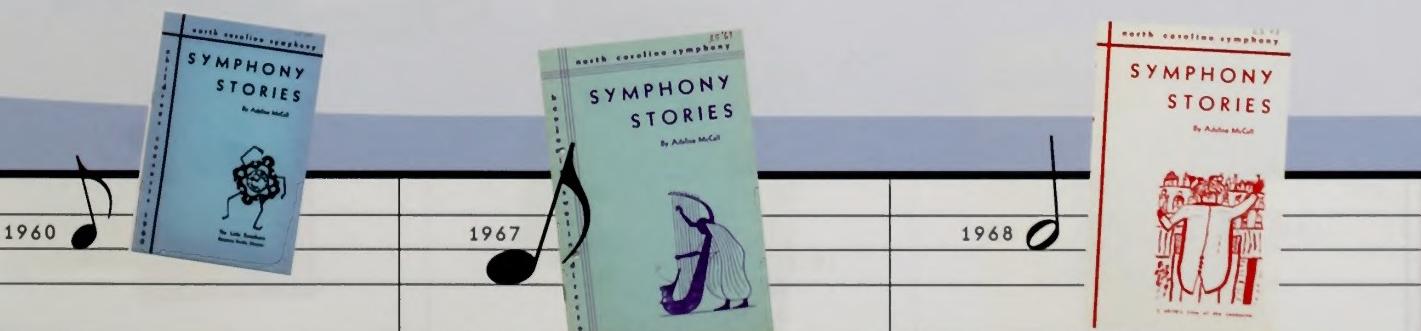
Though he began piano lessons at the young age of five, neither his parents nor his teachers recognized his musical talent. In fact, his parents believed given Peter's great emotional sensitivity, a career in music would be a bad choice. His parents enrolled him in the School of Jurisprudence at age ten to become a lawyer. While away at school, in 1854, Peter's mother died. It saddened him so much that he began to express his feelings by writing music.

At school, he studied music and became fascinated with composition. Following graduation, he accepted a position as a law clerk but continued his interest in musical composition. When his music teacher, Anton Rubinstein, was hired at the new St. Petersburg Conservatory, Peter enrolled. In 1866, he became a teacher at the Moscow Conservatory under Nicholas Rubinstein, a noted composer and conductor (and brother to Anton, a famous pianist).

In 1877, his work came to the attention of a wealthy widow, Nadezhda von Meck, who felt Tchaikovsky should be allowed to spend all of his time on composition. She agreed to pay him a large salary that would allow him to resign from his teaching duties. The two agreed that they would not meet face to face, and never spoke even when the two happened to meet by accident on various occasions. Over the next 13 years, Tchaikovsky and Madame von Meck would exchange over 1,200 letters.

During a successful trip to America in 1891, where he was treated like a hero, he conducted many of his works at the opening of Carnegie Hall in New York City. Inspired, he returned to Russia and completed the Nutcracker ballet, wrote sixteen piano pieces and his famous Symphony No. 6. While in St. Petersburg for the symphony's first performance, Tchaikovsky contracted cholera. Sadly, he died on November 6, 1893, only nine days after the premiere of the symphony.

Peter was the 2nd oldest
of 6 children.





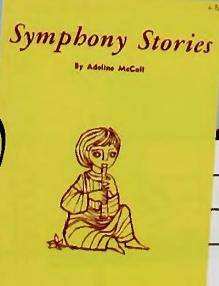
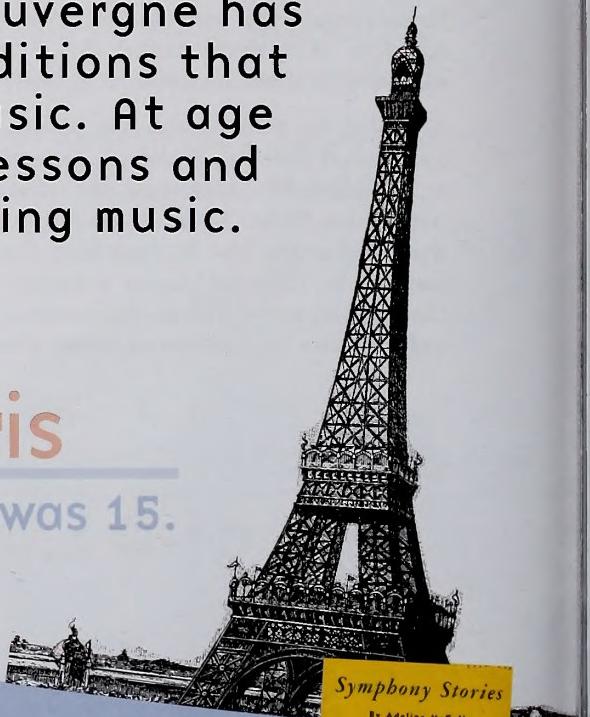
(1841-1894)

EMMANUEL CHABRIER

Emmanuel Chabrier (SHA-bree-ay) was born on January 18, 1841 in the Auvergne region of France. Located in the mountains, the Auvergne has distinct musical traditions that influenced Chabrier's music. At age six, he began piano lessons and soon started composing music.

Chabrier moved to **Paris**

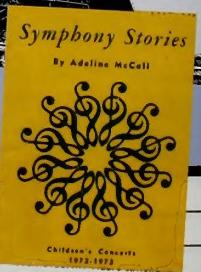
when he was 15.



1969



1971



1973

CHABRIER

He published his first piano piece at age 14. Chabrier's family moved to Paris when he was 15, and he continued taking music lessons and classes. Chabrier was an excellent pianist and was praised for his virtuosity and his comical, fiery performances.

Chabrier followed in his family's footsteps by studying law and took a job with the Ministry of the Interior. However, he continued to study music and to compose while working. In 1881, he quit his job to become a full-time musician. He composed music of many different styles and genres until his death on September 13, 1894.

Throughout his life, Chabrier befriended many French artists and poets. This was common in late 19th and 20th century France. Artists, poets, and musicians shared ideas and inspired one another to create uniquely French styles of their art forms. Many developed close friendships. Chabrier's association with French artists of the day led him to be one of the first composers linked to the impressionist movement in painting.

Claude Monet (1840-1926), a famous artist of the time, is known as one of the founding fathers of French Impressionism. He wanted to reflect the influence of light on a subject in his paintings. Even though his work showed great diversity and genius, he never wavered from the ideals of the impressionistic design. The name "impressionism" comes from one of his paintings, *Impression: Sunrise* 1872 (Musée Marmottan, Paris).

At the symphony concert, you will hear music from Chabrier's Suite *Pastorale*, which is based on his 10 *Pieces Pittoresques* for piano, and from the

opera *Le Roi Malgré Lui* (The King in Spite of himself), a comic opera about a King who does not want to rule his country. Though the libretto, or script of the opera, is often criticized, the music is well known and loved by audiences today.



The Cliff, Etretat, Sunset:
North Carolina Museum of Art, Raleigh, Purchased
with funds from the State of North Carolina

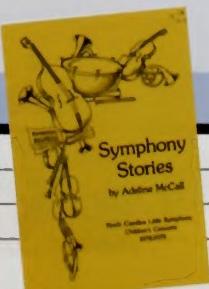


1975

1977



1979

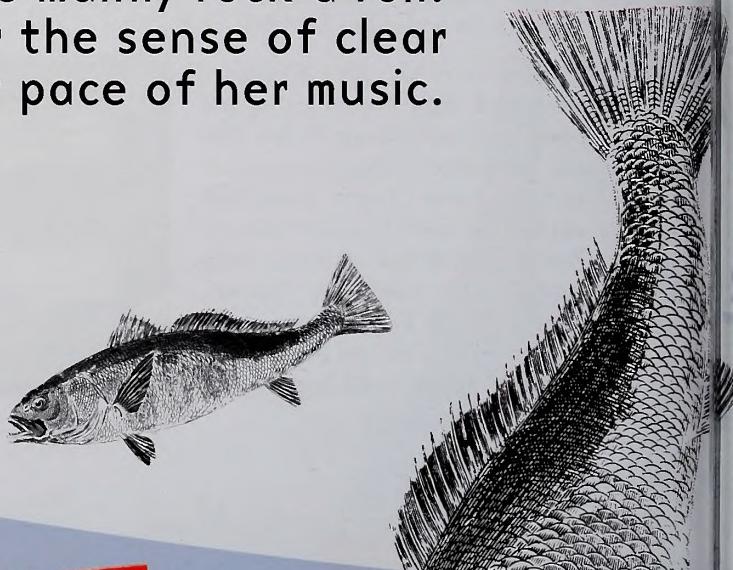




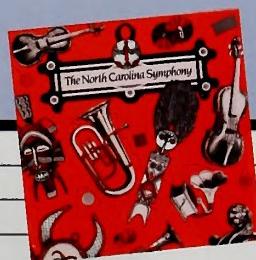
(B. 1962)

JENNIFER HIGDON

Jennifer Higdon was born on New Year's Eve, 1962, in Brooklyn, New York. She grew up in Tennessee in a household where there was a lot of music, but none of it was classical; what she heard was mainly rock & roll. This accounts for the sense of clear rhythm and fast pace of her music.



1992



1995



1999

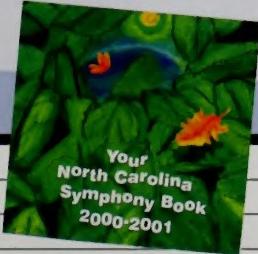
MEER HITGDON

It wasn't until she entered college that she really started learning about classical music. Though she plays the flute and conducts, she loves to compose music most of all. Some of her more unusual accomplishments include hiking across the Grand Canyon (a mere 26 miles), once catching 42 fish in a single day, and having the creator of *The Simpsons*, Matt Groening, singles out her music as a favorite that he likes to listen to. Her composition *blue cathedral* has been one of the most performed works by a living composer over the past several years; the first time in history that distinction has come to a woman. In a year she will write six to twelve pieces of music, and has written over 125 works since starting her career as a composer.

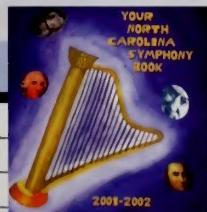
Peachtree Street is a fun piece that shows off different sections of the orchestra. It is in a rondo form, which means that there is a section of music that returns repeatedly between new sections (so if you were to assign letters of the alphabet to the various sections, they would look like this: A-B-A-C-A-D-A-E-A.) The entire orchestra plays in the A sections, and then every other letter represents a group of instruments in the orchestra, starting first with the strings (B), followed by the winds (C), then the percussion (D) and finally the brass (E). Each group has their own kind of melody, which will be combined at the end in a fugue, all playing over the top of each other and racing towards the end. The actual street that is called Peachtree Street is located in Atlanta, Georgia, and is a narrow street where people drive very fast, passing through the center of downtown.

SHE ONCE CAUGHT 42 fish
in a single day.

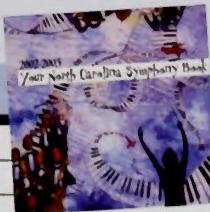
2001



2002



2003



let's Si



"Cripple Creek"

"Cripple Creek" is an Appalachian folk tune that originated in the southern mountains of North Carolina near Asheville. The song has been passed down through generations and exists in many different versions, most often accompanied by a banjo. One of these versions is the basis for the orchestral work by Lamar Stringfield. As you listen to the orchestra play the piece, see if you can hear when the song melody comes in.

"The Star Spangled Banner"

Before it was a song, "The Star Spangled Banner" was a poem written by a young American named Francis Scott Key. He wrote it in the early morning on September 14, 1814 after an all-night battle on the Chesapeake Bay in Maryland during the War of 1812. British ships were in the harbor firing their cannons at the American Fort McHenry. Key stayed up all night watching the "rockets' red glare, the bombs bursting in air." When dawn came, the fort was undefeated and the American flag still flew over it. Key was so moved that he wrote the poem on the spot. It was published right away and someone soon discovered that it would fit a tune that had been written by an Englishman named John Stafford Smith. So, even though England was our enemy at the time, "The Star Spangled Banner" is half British. It was made our national anthem on March 3, 1931. It is a tradition that we stand up when it is sung.

We have included a couple of songs for you to learn so that you can sing them with us at the concert. "Cripple Creek" can also be played on instruments. We look forward to hearing an instrumental group from your school perform this song on your own before you all sing it with the orchestra. For those who will play, here are the directions:

- 1 — Memorize the music so you can watch your conductor.
- 2 — Possible instruments are recorders, stringed instruments, Orff instruments, bells, xylo-phones, and autoharps.
- 3 — Play the instrumental version through one time.
- 4 — If autoharps are accompanying, they can play the chords marked above the notes. Play four bars of C-Major chords, one per two beats, as an introduction.

ing!

Cripple Creek

instrumental score

$\text{♩} = 120$

A musical staff in 2/4 time with a treble clef. It consists of five measures. The first measure starts with a C note. The second measure starts with an F note. The third and fourth measures both start with C notes. The fifth measure starts with an F note. The notes are primarily eighth notes.

Traditional

A musical staff in 2/4 time with a treble clef. It consists of five measures. The first measure starts with a C note. The second measure starts with an F note. The third and fourth measures both start with C notes. The fifth measure starts with an F note. The notes are primarily eighth notes.

A musical staff in 2/4 time with a treble clef. It consists of eight measures. The first two measures start with C notes. The third measure starts with a G note. The fourth measure starts with a C note. The fifth measure starts with a G7 chord. The sixth measure starts with a C note. The seventh measure starts with a G note. The eighth measure starts with a G7 chord. The notes are primarily eighth notes.

A musical staff in 2/4 time with a treble clef. It consists of eight measures. The first two measures start with C notes. The third measure starts with a G note. The fourth measure starts with a C note. The fifth measure starts with a G7 chord. The sixth measure starts with a C note. The seventh measure starts with a G note. The eighth measure starts with a G7 chord. The notes are primarily eighth notes.

Everyone needs to memorize

the songs on the following pages!

CRIPPLE CREEK

TRADITIONAL

♩ = 120

VERSE

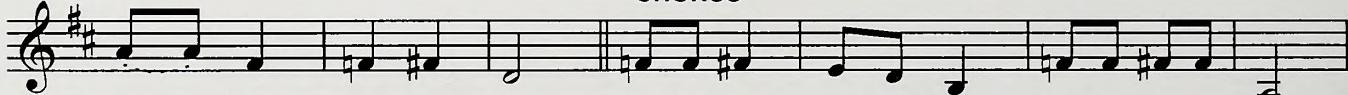


1. I _____ got a girl and she _____ loves me, She's as
2. Crip - ple Creek's _____ wide and Crip - ple Creek's deep, I'll wade



sweet _____ as _____ she can be. She's got eyes of ba - by blue, And her
Crip - ple Creek be - fore I sleep. Roll my britch - es to my knees, I'll wade

CHORUS



love _____ for me is true. Go - in' up Crip - ple Creek, go - in' in a run,
Crip - ple Creek when I please.



Go - in' up Crip - ple Creek to have some fun. Go - in' up Crip - ple Creek,

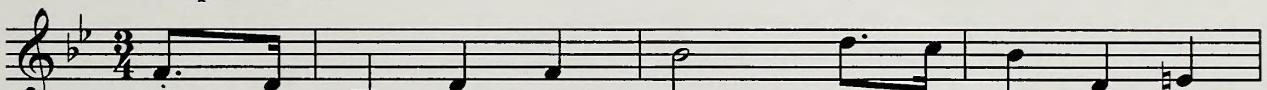


go - in' in a whirl, Go - in' up Crip - ple Creek to see my girl.

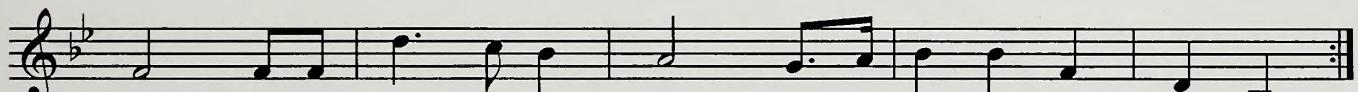
THE STAR SPANGLED BANNER

WORDS BY: FRANCIS SCOTT KEY
MUSIC BY: JOHN STAFFORD SMITH

With spirit $\text{♩} = 96$



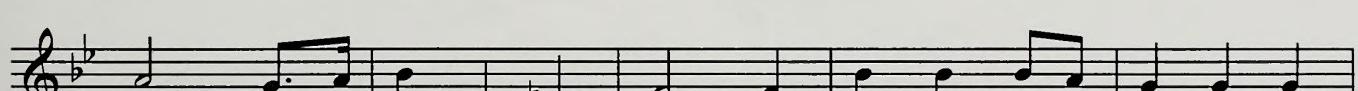
Oh _____ say can you see,
Whose broad stripes and bright stars,



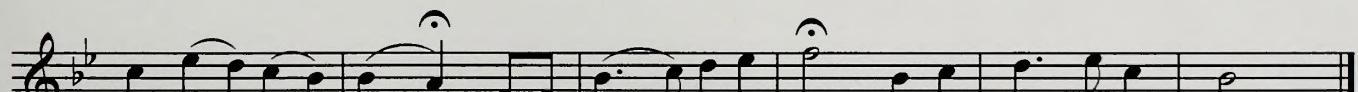
by the dawn's ear - ly
through the per - il - ous



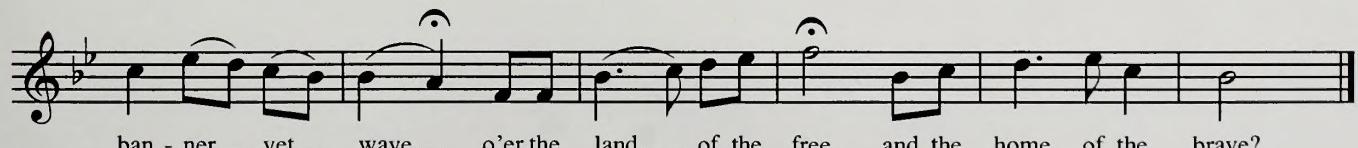
light, what so proud - ly we hailed at the twi - light's last gleam - ing?
fight, o'er the ram - parts we watched were so gal - lant - ly stream - ing?



And the rock - et's red glare, the bombs burst - ing in air, gave proof through the

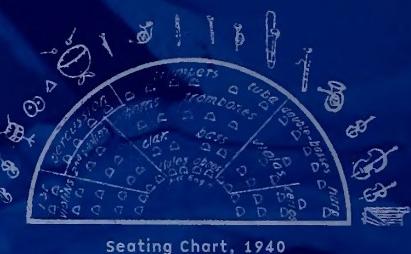


night that our flag was still there. Oh say, does that star - span - gled

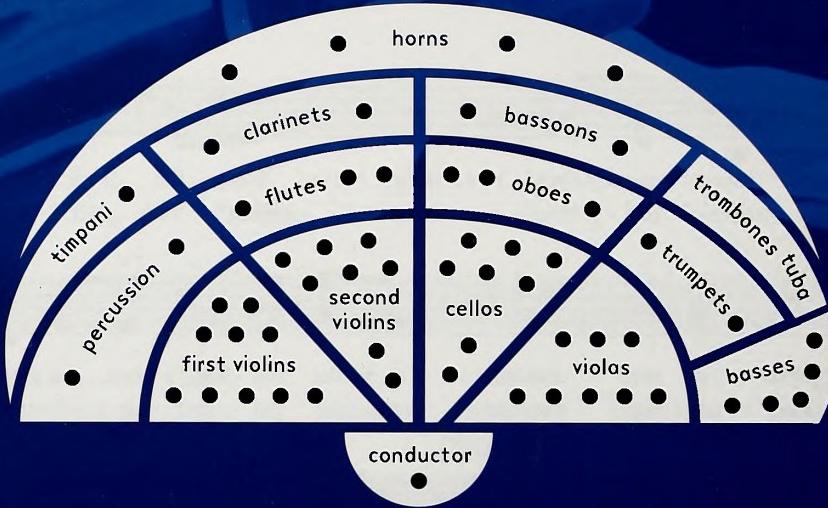


ban - ner — yet — wave — o'er the land — of the free and the home of the brave?

SYMPHONY SEATING CHART



Seating Chart, 1940



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